

JAZZ BAND SERIES

Morning

By Clare Fischer

Arranged by Mike Kamuf

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Guitar Chords

Guitar

Piano

Bass

Drums

Optional/Alternate Parts

C Flute

Vibraphone

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

Auxiliary Percussion

NOTES TO THE CONDUCTOR

Morning is a 32-bar, AABA-form composition in a cha-cha groove by the great jazz composer and pianist Clare Fischer. The tune was first recorded by the composer and his big band in 1965 on the recording *Manteca*, and he re-recorded it over the years with various ensembles, embellishing and updating varying aspects of the chords and often changing the key. The tune has become a Latin-jazz standard recorded by many artists including Sergio Mendes, Cal Tjader, Donald Byrd, Tito Puente, and Poncho Sanchez. This arrangement was commissioned by the Florida Bandmasters Association for the 2025 Florida All-State Middle School Jazz Band and their performance at the Florida Music Educators State Conference in Tampa, which I had the honor of directing.

This arrangement includes an optional vibraphone part as well as an optional (two-player) auxiliary percussion part that has written parts for both conga and shaker. The introduction of the arrangement should be played at the *mf* dynamic level and should build to the *f* in m. 5. At m. 6, the piano figure and ensuing bass and drum parts should be approached with a lighter touch to create a relaxed mood—think, “it’s morning and the coffee hasn’t been made yet!” At m. 14, the A theme is stated by tenor 1, trumpet 1 (opt. Flugelhorn), trombone 1, guitar, and optional vibraphone. The second time through this passage, the remaining brass players have figures in cup mutes, and their volume should stay under the melody. If your students do not have access to cup mutes, please have them play “in stand” to get a mellow-tone quality. The bridge section at m. 23 changes character as Fischer’s rhythmic approach becomes a little busier. In this passage, rhythm section players need to be mindful that, while there are figures, brass are muted, and the melody still needs to be in the foreground. The last A section begins at m. 31 with the alto and tenor saxes, guitar, and vibraphone stating the theme for four measures before the trumpets take over at the end of m. 34.

The second chorus begins at m. 39 with a 16-bar solo played by trombone 1, followed at m. 55 by another 16 of solo by trumpet 2. Throughout this chorus, the rhythm section and all horn players with background figures should be dynamically under each soloist.

The third chorus begins with an 8-measure dialogue at m. 71. As this passage progresses, the last note of each group’s phrase aligns with the first note of the next group’s phrase. Since it is not notated on the score, the auxiliary percussion continues playing through this passage until the downbeat of m. 77. Tenor sax 1 begins soloing at m. 79, with trumpets playing muted background figures at m. 87.

Measure 103 is the shout section, which contains quite a bit of dialogue between the saxophones and brass. Please note that the downbeat of m. 113 is a beat of rest for the entire ensemble, keep it clean! The first of two peak points occurs at the *f* at m. 125, and the second peak moment happens at m. 131. Measure 134 is the beginning of a gradual decrescendo until the end. The tempo should pull back slightly beginning in m. 137. If you are using auxiliary percussion, feel free to have a student lightly add wind chimes during the final three measures of the arrangement for another texture.

I hope you and your students enjoy playing the music of Clare Fischer as well as my arrangement.

—Mike Kamuf



**Mike
Kamuf**

Mike Kamuf holds Bachelor of Music degrees in both jazz performance and music education from Youngstown State University and a Master of Arts degree in instrumental conducting from George Mason University. Mike’s compositions and arrangements have been performed by numerous jazz artists and ensembles including the Woody Herman, Glenn Miller, and Tommy Dorsey Orchestras, the USAF Airmen of Note, the USAF Notables, the Navy Commodores, James Moody, Eddie Daniels, Terell Stafford, Bill Watrous, and Nick Brignola. Mike has performed with the Woody Herman and Tommy Dorsey Orchestras and the Alan Baylock Jazz Orchestra. He served as assistant principal trumpet of the Youngstown Symphony Orchestra from 1990–92. Currently, Mike leads his own jazz octet in the Washington D.C. area.

Mike is the director of instrumental music and music department chairperson at John T. Baker Middle School (Damascus, MD). Under his direction, the groups consistently receive high ratings at music festivals, have commissioned four works for concert band, and have performed at MENC regional conferences. Mike has been selected to direct the Montgomery County Public Schools (MCPS) Senior Honors Jazz Band, the MCPS Junior Honors Concert Band.

Please visit Mike’s website at: www.mikekamuf.com

CONDUCTOR
519025

MORNING

By Clare Fischer
Arranged by Mike Kamuf

QUARTER ♩ = 108-116

6

1st E♭ ALTO SAXOPHONE

2nd E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2nd B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st B♭ TRUMPET
(CUP MUTE, OPT. FLUGELHORN)

2nd B♭ TRUMPET
(CUP MUTE)

3rd B♭ TRUMPET
(CUP MUTE)

4th B♭ TRUMPET
(CUP MUTE)

1st TROMBONE
(CUP MUTE)

2nd TROMBONE
(CUP MUTE)

3rd TROMBONE
(CUP MUTE)

BASS TROMBONE
(CUP MUTE)

GIUITAR

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

CHORD CHANGES SHOWN IN PART.

S.D.
FL. TOM

Ce. Cym.

1 2 3 4 5 6 7 8

TO FLUGELHORN (OPT.)

TO CUP MUTE

TO CUP MUTE

TO CUP MUTE

TO CUP MUTE

TO CUP MUTE

TO CUP MUTE

TO CUP MUTE

Bm7(b5) E7(b9) Am9

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

14

SOLI W/TPT. 1, TEN. 1 & GTR.

SOLI W/TEN. 1, TEN. 1 & GTR.

PLAY END TIME ONLY
CUP MUTE

PLAY END TIME ONLY
CUP MUTE

PLAY END TIME ONLY
CUP MUTE

SOLI W/TEN. 1, TPT. 1 & GTR.

SOLI W/TEN. 1, TPT. 1, TEN. 1

H.H.
(GROSS-STICK)

9 10 11 12 13 14 15

1. 2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PLAY END TIME ONLY
CUP MUTE

PLAY END TIME ONLY
CUP MUTE

PLAY END TIME ONLY
CUP MUTE

TO TRUMPET w/ CUP MUTE

TO CUP MUTE

16 17 18 19 20 21 22

23

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

24

25

26

27

28

29

30

UNISON SOLI

CUP MUTE

2 CYM

31

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

UNISON

OPEN

31 32 33 34 35 36 37 38

39

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

SOLO OPEN
Bm19

E13(b9)

Am19

D15

Bm19

E13(b9)

Am19

D15

Dm19

G15

Cmaj9

Fmaj15

Bm7(b5)

E13(b9)

Am19

D15

TEN. 1

OPEN

TEN. 2

OPEN

TEN. 3

OPEN

BASS TEN.

OPEN

Bm19

E13(b9)

Am19

D15

Bm19

E13(b9)

Am19

D15

Dm19

G15

Cmaj9

Fmaj15

Bm7(b5)

E13(b9)

Am19

D15

GTR

ME

PNO.

ME

BASS

ME

DRUMS

ME

39

40

41

42

43

44

45

46

47

ALTO 1 (Bkagos.)

ALTO 2 (Bkagos.)

TENOR 1 (Bkagos.)

TENOR 2 (Bkagos.)

BARI. (Bkagos.)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

47 48 49 50 51 52 53 54

END SOLO

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55

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO
E $\flat$ 9 OPEN

G $\sharp$ 7(b9)

A13

D $\flat$ 9

G9

F $\sharp$ 11b9

B $\flat$ 11b9

E $\flat$ 11b9

G $\sharp$ 7(b9)

A13

C $\sharp$ 7(b9)

C9(#11)

G13

F $\sharp$ 13

(BXARDS.)
OPEN
w/ TONS.

(BXARDS.)
OPEN

(BXARDS.)
OPEN

(BXARDS.)
OPEN

D $\flat$ 11b9

F $\sharp$ 7(b9)

G13

C $\flat$ 9

F9

E $\flat$ 11b9

A $\flat$ 11b9

D $\flat$ 11b9

F $\sharp$ 7(b9)

G13

B $\flat$ 7(b9)

B $\flat$ 9(#11)

F13

E13

55

56

57

58

59

60

61

62

63

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

64

65

66

67

68

69

70

Legal Use Requires Purchase

OPEN (Bxaros.)

ma

F#15(b9)

Bmi9

E15

C#mi9

F#15(b9)

Bmi9

E15

Emi9

A15

Dmi9

G#mi15

C#mi7(b5)

F#15(b9)

Bmi9

E15

END SOLO

OPEN (Bxaros.)

ma

OPEN

Bmi9

E15(b9)

A#mi9

D15

Bmi9

E15(b9)

A#mi9

D15

Dmi9

G15

C#mi9

F#mi15

Bmi7(b5)

E15(b9)

A#mi9

D15

71

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

Legal Use Preview

79

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GRE.

PNO.

BASS

DRUMS

SOLO
C#m19

F#15(b9)

Bm19

E15

C#m19

F#15(b9)

Bm19

E15

E#m19

A15

Dm19

G#m15

C#m17(b9)

F#15(b9)

Bm19

E15

to CUP MUTE

to CUP MUTE

to CUP MUTE

to CUP MUTE

(Skeggs.) CUP MUTE

(Skeggs.) CUP MUTE

(Skeggs.) CUP MUTE

Bm19

E15(b9)

Am19

D15

Bm19

E15(b9)

Am19

D15

Dm19

G15

Cm19

F#m15

Bm17(b9)

E15(b9)

Am19

D15

79

80

81

82

83

84

85

86

87

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

87 88 89 90 91 92 93 94

95

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

95 96 97 98 99 100 101 102

Chords: C#m9, F#15(b9), Bm9, E15, C#m9, F#15(b9), Bm9, E15, Em9, A15, Dm9, Gm15, C#m7(b5), F#15(b9), Bm9, E15, END SOLO

OPEN

Chords: Bm9, E15(b9), Am9, D15, Bm9, E15(b9), Am9, D15, Dm9, G15, C#m9, F#m15, Bm7(b5), E15(b9), Am9, D15

103

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

103 104 105 106 107 108 109 110

111

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

112 113 114 115 116 117 118

119

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

119 120 121 122 123 124 125 126

127

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

127 128 129 130 131 132 133

Bm7(b9) E7(b9) A#m9

[illegible]